

GENERAL STUDIES COURSE PROPOSAL COVER FORM

Course information:

Copy and paste **current** course information from [Class Search/Course Catalog](#).

College/School	College of Liberal Arts and Sciences	Department/School	SILC
Prefix: SLC	Number: 421	Title: Samurai and Geisha	Units: 3

Course description: Few figures are as prominent in depictions of Japanese history and culture as samurai and geisha. Whether in Japan or in English-speaking discourse, images of the loyal warrior who welcomes death and the alluring, exotic charms of the female entertainer exert a cultural fascination that demands our attention. This course takes two main approaches to these figures, exploring both the historical reality behind the popular depictions, and exploring the cultural significance of their depiction in popular culture, both east and west. We will pay particular attention to how the images of samurai and geisha work to shape ideas of Japan overseas, and how they have historically been used both by Western writers and by Japanese representatives working to shape impressions of Japan in the West.

Is this a cross-listed course? No

Is this a shared course? No

*Note- For courses that are crosslisted and/or shared, a letter of support from the chair/director of **each** department that offers the course is required for **each** designation requested. By submitting this letter of support, the chair/director agrees to ensure that all faculty teaching the course are aware of the General Studies designation(s) and will teach the course in a manner that meets the criteria for each approved designation.*

Is this a **permanent-numbered** course with topics? Yes

If **yes**, each topic requires **an individual submission**, separate from other topics.

Requested designation: G – Global Awareness

Mandatory Review: Yes

*Note- a **separate** proposal is required for each designation.*

Eligibility: Permanent numbered courses **must** have completed the university’s review and approval process. For the rules governing approval of omnibus courses, contact Phyllis.Lucie@asu.edu.

Submission deadlines dates are as follow:

For Fall 2021 Effective Date: October 2, 2020

For Spring 2022 Effective Date: March 5, 2021

Area proposed course will serve:

A single course may be proposed for more than one core or awareness area. A course may satisfy a core area requirement and more than one awareness area requirements concurrently, but may not satisfy requirements in two core areas simultaneously, even if approved for those areas. With departmental consent, an approved General Studies course may be counted toward both the General Studies requirement and the major program of study. It is the responsibility of the chair/director to ensure that all faculty teaching the course are aware of the General Studies designation(s) and adhere to the above guidelines.

Checklists for general studies designations:

Complete and attach the appropriate checklist

- [Literacy and Critical Inquiry core courses \(L\)](#)
- [Mathematics core courses \(MA\)](#)
- [Computer/statistics/quantitative applications core courses \(CS\)](#)
- [Humanities, Arts and Design core courses \(HU\)](#)
- [Social-Behavioral Sciences core courses \(SB\)](#)
- [Natural Sciences core courses \(SQ/SG\)](#)
- [Cultural Diversity in the United States courses \(C\)](#)
- [Global Awareness courses \(G\)](#)
- [Historical Awareness courses \(H\)](#)

A complete proposal should include:

- Signed course proposal cover form
- [Criteria checklist](#) for General Studies designation being requested
- Course catalog description
- Sample syllabus for the course
- Copy of table of contents from the textbook and list of required readings/books

Proposals must be submitted electronically with all files compiled into one PDF.

Contact information:

Name Robert Tuck E-mail rjtuck@asu.edu Phone _____

Department Chair/Director approval: (Required)

Chair/Director name (Typed):

Nina Berman

Date:

April 7, 2022

Chair/Director (Signature):



Arizona State University Criteria Checklist for

GLOBAL AWARENESS [G]

Rationale and Objectives

Human organizations and relationships have evolved from being family and village centered to modern global interdependence. The greatest challenge in the nuclear age is developing and maintaining a global perspective which fosters international cooperation. While the modern world is comprised of politically independent states, people must transcend nationalism and recognize the significant interdependence among peoples of the world. The exposure of students to different cultural systems provides the background of thought necessary to developing a global perspective.

Cultural learning is present in many disciplines. Exposure to perspectives on art, business, engineering, music, and the natural and social sciences that lead to an understanding of the contemporary world supports the view that intercultural interaction has become a daily necessity. The complexity of American society forces people to balance regional and national goals with global concerns. Many of the most serious problems are world issues and require solutions which exhibit mutuality and reciprocity. No longer are hunger, ecology, health care delivery, language planning, information exchanges, economic and social developments, law, technology transfer, philosophy, and the arts solely national concerns; they affect all the people of the world. Survival may be dependent on the ability to generate global solutions to some of the most pressing problems.

The word university, from universitas, implies that knowledge comes from many sources and is not restricted to local, regional, or national perspectives. The Global Awareness Area recognizes the need for an understanding of the values, elements, and social processes of cultures other than the culture of the United States. Learning which recognizes the nature of others cultures and the relationship of America's cultural system to generic human goals and welfare will help create the multicultural and global perspective necessary for effective interaction in the human community.

Courses which meet the requirement in global awareness are of one or more of the following types: (1) in-depth area studies which are concerned with an examination of culture-specific elements of a region of the world, country, or culture group, (2) the study of contemporary non-English language courses that have a significant cultural component, (3) comparative cultural studies with an emphasis on non-U.S. areas, and (4) in-depth studies of non-U.S. centered cultural interrelationships of global scope such as the global interdependence produced by problems of world ecology, multinational corporations, migration, and the threat of nuclear war.

Reviewed 4/2014

Proposer: Please complete the following section and attach appropriate documentation.

ASU--[G] CRITERIA			
GLOBAL AWARENESS [G]			
YES	NO		Identify Documentation Submitted
<input checked="" type="checkbox"/>	<input type="checkbox"/>	1. Studies must be composed of subject matter that addresses or leads to an understanding of the contemporary world outside the U.S.	Syllabus: course is primarily focused on Japan
		2. The course must match at least one of the following descriptions: (check all which may apply):	
<input checked="" type="checkbox"/>	<input type="checkbox"/>	a. In-depth area studies which are concerned with an examination of culture-specific elements of a region, country or culture group. The area or culture studied must be non-U.S. and the study must contribute to an understanding of the contemporary world.	Syllabus: course is primarily focused on Japan
<input type="checkbox"/>	<input checked="" type="checkbox"/>	b. The course is a language course for a contemporary non-English language, and has a significant cultural component.	
<input checked="" type="checkbox"/>	<input type="checkbox"/>	c. The course is a comparative cultural study in which most, i.e., more than half, of the material is devoted to non-U.S. areas.	Syllabus: course is primarily focused on Japan
<input type="checkbox"/>	<input checked="" type="checkbox"/>	d. The course is a study of the cultural significance of a non-U.S.-centered global issue. The course examines the role of its target issue within each culture and the interrelatedness of various global cultures on that issue. It looks at the cultural significance of its issue in various cultures outside the U.S., both examining the issue's place within each culture and the effects of that issue on world cultures."	

Page 3 of 4

Course Prefix	Number	Title	Designation
SLC	421	Samurai and Geisha	Global Awareness (G)

Explain in detail which student activities correspond to the **specific** designation criteria.

Please use the following organizer to explain how the criteria are being met.

Criteria (from checklist)	How course meets spirit (contextualize specific examples in next column)	Please provide detailed evidence of how course meets criteria (i.e., where in syllabus)
SAMPLE: 2d: study the cultural significance of a non-U.S. centered global issue	SAMPLE: The course examines the cultural significance of financial markets Japan, Korea, and the UK.	SAMPLE: Module 2 shows how Japanese literature has shaped how Japanese people understand world markets. Module 3 shows how Japanese popular culture has been changed by the world financial market system. Modules 4 & 5 do the same for Korea and modules 6 & 7 do the same for the UK.
#1	The entire focus of the course is on Japanese history and culture from the 12 th to the 21 st century. Its specific focus is on the two figures of the samurai and geisha as they existed in history and as they are imagined in popular discourse	Syllabus (throughout, but see particularly): 1) Course Description 2) Unit I: The Samurai Real and Imagined (all readings are translated Japanese texts, or are texts that address or represent the figure of the Japanese samurai in Japanese or transnational context) 3) Unit II: Geisha, Real and Imagined (all readings are translated Japanese texts, US films that present images of the geisha, or popular novels for US audiences that make specific claims regarding Japanese history and culture)
#2-A	Both the samurai and the geisha are highly recognizable cultural figures associated with the specific country of Japan. The study contributes to an understanding of the contemporary world both by exploring the historical reality of these figures and by examining how they are used and represented in contemporary popular culture, both in Japan and the English-speaking world.	Syllabus (throughout, but some specific examples include): Unit 1, Week 1: The 2003 Hollywood film The Last Samurai (focus on how US film industry depicts samurai) Unit 1, Week 2: explores how the image of the samurai is inextricably linked in popular English-speaking imagination to Japanese military in WWII Unit 1, Week 5: explores how Nitobe Inazo's Bushido - which was written in 1899 English for US audiences - created the inaccurate idea that there was a warrior code called Bushido Unit 2, Week 14 & 15: reads Memoirs of a Geisha, both the novel and film version, in dialogue with critiques of exoticism and orientalism, as a way of exploring

		<p>how the Hollywood rendering of the Geisha perpetuates exotic/erotic stereotypes of Asian women in popular media</p>
<p>#2-C</p>	<p>Significantly more than half of the class is devoted to the study of a non-US area, namely Japan. A secondary concern is the way in which Japan has historically been represented in English-speaking media, but at all times the primary focus is on Japanese culture and history.</p>	<p>Syllabus: throughout; e.g. unit I (Samurai Real and Imagined) has 34 out of 38 texts assigned make explicit historical and cultural claims about Japan, or provide a representation of Japanese history that is focused on the supposed behavior and ethics of the samurai.</p> <p>The same observation holds for Unit II; while there is some variation in texts that were produced in Japan versus produced elsewhere, in all cases the central focus of these texts is on Japanese culture and history.</p>

Arizona State University

SLC 421 Samurai and Geisha #22903

Spring 2020 Semester

Class meets: Tuesday and Thursday, 1:30-2:45 p.m., CDS # 13 (College of Design-South Building)

Instructor: Robert Tuck (rjtuck@asu.edu)
Office: LL 647C
Student Hours: **9:00-10:30 a.m., Tues and Thurs**, but I'm around at other times; talk to me in person or send me an email to make an appointment.
Phone Number: 480-965-8411

Course Description

Few figures are as prominent in depictions of Japanese history and culture as samurai and geisha. Whether in Japan or in English-speaking discourse, images of the loyal warrior who welcomes death and the alluring, exotic charms of the female entertainer exert a cultural fascination that demands our attention. This course takes two main approaches to these figures, exploring both the historical reality behind the popular depictions, and exploring the cultural significance of their depiction in popular culture, both east and west. We will pay particular attention to how the images of samurai and geisha work to shape ideas of Japan overseas, and how they have historically been used both by Western writers and by Japanese representatives working to shape impressions of Japan in the West.

Learning Outcomes

By the end of this course, students will:

- Acquire a solid grounding in the different schools of thought on the emergence of the warrior class in Japan, and have learned to avoid thinking of “the samurai” as a monolithic class across time.
- Acquire a realistic understanding of the role and cultural significance of the courtesan from the Edo period to the present day, particularly her role in exoticizing and sexualizing discourses of Japanese culture.

- Develop critical thinking skills, most notably by understanding the most common mistakes and distortions that tend to occur in popular cultural representations of Japan’s warrior tradition and why they matter. In particular, students will learn to historicize their object of study, to avoid treating Japan as monolithic, to be aware of the notion of “invented tradition,” and to understand the differing ideological ends to which notions of the “samurai” have historically been used.
- Gain experience in researching Japanese historical and cultural topics, learning to compile research bibliographies while also learning how to identify flawed or misleading sources (especially online or in non-academic books).

Classroom Behavior

You may use personal computers or tablet computers to display course materials for class discussion, but NOT for any other purpose – Facebook, Twitter, or whatever – during class. It distracts both you your classmates. Similarly, no cellphones out during class, please – aside from the potential to distract you, I really do not recommend trying to read course texts on a cellphone.

Recording the class is strictly forbidden without express permission from the instructor.

Grade Distribution

Attendance	10%
Participation	15%
Postings	15%
Paper #1 first draft	5%
Paper #1 final	25%
Paper #2 first draft	5%
Paper #2 final	25%

Numerical Score Conversion

A+ 97% - 100%	B+ 87% - 89.99%	C+ 77% - 79.99%	D 60% - 69.99%
A 93% - 96.99%	B 83% - 86.99%	C 70% - 76.99%	E 0% - 59.99%
A- 90% - 92.99%	B- 80% - 82.99%		

Required Texts

The course does not use a main textbook. Course materials and readings are made available in PDF format or linked to directly (in the case of web-based resources). You will, though, need three books for specific course sessions; these are Teruko Craig’s translation of *Musui’s Story* (ISBN 9780816512560) on Jan. 30th, Arthur Golden’s novel *Memoirs of a Geisha* (ISBN 9780307275165) on April 9th, and Iwasaki Mineko’s *Geisha: A Life* (ISBN 9780743444293) on April 21st. Even if purchased new, total cost of these three books should be around \$50; used purchases or rental will be considerably cheaper.

The Rules

Attendance

You need to show up to every class. This class is based on reading and discussion of films and written texts, and if you aren't in class, you can't do that. I understand that there may be times when it's genuinely not possible to get to class – childcare emergencies, food poisoning, car breaking down, etc – so you get **TWO** absences at no penalty, no questions asked. You do not need to contact me if you need to take one of these absences, though you can if you wish.

You lose 2% off your overall grade for the third and each subsequent absence. So, 4 absences loses you 4% off your final grade (2 allowed, then $2 \times 2\% = 4\%$).

I do take attendance, using an old-school attendance sheet. Please make sure to sign in during the class session, or at the end if you came late (more than 10 mins late twice counts as one absence).

If something serious comes up that means you are going to miss several classes (death of immediate relative, for instance), come and talk to me (with documentation) and I can usually arrange some additional accommodations.

Arizona State University will make accommodations for students who must miss class due to: university sanctioned activities, religious practices, or medical leave. Students should notify faculty at the beginning of the semester about the need to be absent from class due to religious observances or university sanctioned activities. For an excused absence, please contact your instructor in person, by email, or by phone ahead of time. Students are responsible for bringing written proof for excuse of absence (i.e. a doctor's note). You must make a copy of this written proof for your instructor's records. It is the student's responsibility to find out the homework of the day, obtaining any handouts or pertinent notes (it might be a good idea to ask your classmates to get an extra copy for you), and studying for the missed classes to catch up.

For ASU's policy on accommodations for religious practices, please see:

<https://www.asu.edu/aad/manuals/acd/acd304-04.html>

For ASU's policy on absences due to university-sanctioned events, please see:

<https://www.asu.edu/aad/manuals/acd/acd304-02.html>

Postings

You have to submit a written posting for most of the class sessions during the semester. This is submitted through the Canvas site, under "Discussions." I post questions in advance; please read the assignment carefully and complete it in full. Generally, postings should be about 250-300 words each time. The deadline is **10 a.m.** the day of each class; most students prefer to post the night before. If your posting is late, you don't get credit – I need to read it before class.

Postings are graded on a simple scale out of **1.0**:

1.0 for Acceptable

0.5 for Needs Work,

0.0 for no submissions, late submissions, or unacceptable submissions.

For **0.5** posts (and occasionally for others), I will provide written feedback through Canvas' comments system. The most common reasons for **0.5** are problems with writing mechanics (spelling, punctuation, grammar etc), tone (excessive informality), length (too short), or, sometimes, major misunderstandings of the material under discussion.

As with attendance, you can miss up to TWO postings during the semester without penalty. Further missed postings lose you -1% off your final grade for each one, along the same lines as above.

Papers

There are two 10-page/2500-word research papers for this class, worth a big chunk of your overall grade. For both, we do a complete first draft before submitting the final paper. We do this to help you work out where the problems or weak points in your argument might be, and you can then address them in the second draft. Because the first draft is worth a lot less, this gives you a kind of 'safety net' to work through the paper without torpedoing your grade if you have problems. You also have to respond to and incorporate feedback – writing, in both college and the professional world, is usually *re-writing*.

If you submit your paper late without clearing it with me first, you get a grade penalty of -5% per day late. This kicks in as soon as you miss the deadline – so a paper submitted at 12:01 a.m. for an 11:59 p.m. deadline loses 5% right off the bat.

I will consider requests for deadline extensions IF you make the request at least 24 hours in advance of the deadline. However, papers more than a week late receive no credit (grade of zero) if you have not made prior arrangements with me.

The drafting and revision process is really important, so I will **not** accept (grade of zero) a final paper if you have not previously submitted a first draft. In other words, you cannot blow off the first draft and cut straight to submitting the final paper.

General Policies & Legal Matters

Title IX Policy

Title IX is a federal law that provides that no person be excluded on the basis of sex from participation in, be denied benefits of, or be subjected to discrimination under any education program or activity. Both Title IX and university policy make clear that sexual violence and harassment based on sex is prohibited. An individual who believes they have been subjected to sexual violence or harassed on the basis of sex can seek support, including counseling and

academic support, from the university. If you or someone you know has been harassed on the basis of sex or sexually assaulted, you can find information and resources at (<https://sexualviolenceprevention.asu.edu/faqs>).

As a mandated reporter, I am obligated to report any information I become aware of regarding alleged acts of sexual discrimination, including sexual violence and dating violence. ASU Counseling Services, <https://eoss.asu.edu/counseling>, is available if you wish discuss any concerns confidentially and privately.

Threatening Behavior

All incidents and allegations of violent or threatening conduct by an ASU student (whether on- or off-campus) must be reported to the ASU Police Department (ASU PD) and the Office of the Dean of Students. If either office determines that the behavior poses or has posed a serious threat to personal safety or to the welfare of the campus, the student will not be permitted to return to campus or reside in any ASU residence hall until an appropriate threat assessment has been completed and, if necessary, conditions for return are imposed. ASU PD, the Office of the Dean of Students, and other appropriate offices will coordinate the assessment in light of the relevant circumstances.

Academic Integrity

Academic honesty is expected of all students in all examinations, papers, laboratory work, academic transactions and records. The possible sanctions include, but are not limited to, appropriate grade penalties, automatic course failure, loss of registration privileges, disqualification, and dismissal from the University. For more information, see <http://provost.asu.edu/academicintegrity>.

Academic dishonesty includes, but is not limited to:

Plagiarism

1. Using another writer's words or ideas without citing the writer.
2. Not using quotation marks and citing the source when you use other's words and ideas; "others" includes your teachers, fellow students (lab reports, computer programs as well as papers), the Internet books, published papers, newspapers, and magazines.

Double submission

Submitting the same paper for two (or more) different classes, without permission from your professor(s).

Inappropriate Collaboration

1. Working with others when you should be doing the work individually.
2. Not doing your share of work when assigned to a group project.

Zero Tolerance at ASU and the Consequences of Cheating

Cheating is not wise. ASU's policy on cheating is zero tolerance. If you are caught cheating, you could face severe short-and-long term consequences, such as:

- Grades: You may fail the test or get a failing grade on the paper; you may fail the course. "XE": You may receive this grade on your transcript, signaling that you failed because you cheated. It's on your record!
- Suspension: You may be forced to leave the program (major) you are in and/or the university.

Disability Accommodations

Qualified students with disabilities who will require disability accommodations in this class are encouraged to make their requests to me at the beginning of the semester either during office hours or by appointment. Note: Prior to receiving disability accommodations, verification of eligibility from the Disability Resource Center (DRC) is required. Disability information is confidential.

Establishing Eligibility for Disability Accommodations

Students who feel they will need disability accommodations in this class but have not registered with the Disability Resource Center (DRC) should contact DRC immediately. Their office is located on the first floor of the Matthews Center Building. DRC staff can also be reached at: 480-965-1234 (V), 480-965-9000 (TTY). For additional information, visit: www.asu.edu/studentaffairs/ed/drc. Their hours are 8:00 AM to 5:00 PM, Monday through Friday.

Copyrighted materials

A warning to students that they must refrain from uploading to any course shell, discussion board, or website used by the course instructor or other course forum, material that is not the student's original work, unless the students first comply with all applicable copyright laws; faculty members reserve the right to delete materials on the grounds of suspected copyright infringement.

SCHEDULE – SUBJECT TO REVISION, WITH NOTICE

Week 1

1. Tuesday, January 14, 2020

Introduction: Class aims, structure, and materials

No readings/assigned material.

Unit I – The Samurai, Real and Imagined

Thursday, January 16

As Good a Place As Any to Start: *The Last Samurai*

Assigned Material:

- [FILM] Edward Zwick, dir., *The Last Samurai* (2003)
- Dresner, “How true to history is Tom Cruise’s *The Last Samurai*?” Online article for *History News Network*, August 2005
- Discussion thread containing various comments on “The Last Samurai” from professional academic historians, begun by Luke Roberts on H-NET, December 2003; (see “Pages” on Canvas site for link)

Week 2

Tuesday, January 21 

Why do Popular Depictions of “the Samurai” Matter?

Assigned Material:

- Lord Russell of Liverpool, “Preface” and “The General Treatment of Prisoners of War” from *The Knights of Bushido: A History of Japanese War Crimes* (first pub. 1958, 2016 reprint)
- Friday, “Bushido or Bull? A Medieval Historian's Perspective on the Imperial Army and the Japanese Warrior Tradition” in *The History Teacher*
- Excerpts from exhibition catalogue, Asian Art Museum, San Francisco, Exhibition description for “Lords of the Samurai: The Legacy of a Daimyo Family” (2009 exhibition)
- “Lord, It’s the Samurai!” (=Parody website created in response to “Lords of the Samurai” exhibition), available at <http://www.asiansart.org/samurai1.html>; read through the whole site

Thursday, January 23

Some Historical Context: The Origins of the Warrior Class from Heian to Late Kamakura

- Excerpt from Gay, Lurie, & Schirokauer, *A Brief History of Japanese Civilization*
- Yonekura, “The Origin of the Samurai” *The East* 11-4 (1975)
- Thomas Conlan, *In Little Need of Divine Intervention* (excerpts)
- Ikegami, “The Coming of the Samurai” in *The Taming of the Samurai: Honorific Individualism and the Making of Modern Japan*

Week 3

Tuesday, January 28

Historical Context, cont’d – Northern & Southern Courts to Warring States Period

- Excerpt from Gay, Lurie, & Schirokauer, *A Brief History of Japanese Civilization*
- Conlan, “The Nature of Warfare in Fourteenth Century Japan: The Record of Nomoto Tomoyuki,” *Journal of Japanese Studies*
- Berry, “The Culture of Lawlessness, The Politics of Demonstration” [Book chapter] in Berry, *The Culture of Civil War in Kyoto*

Thursday, January 30

Historical Context, cont’d – The Tokugawa Samurai

- Excerpt from Gay, Lurie, & Schirokauer, *A Brief History of Japanese Civilization*
- Teruko Craig, trans., *Musui’s Story: The Autobiography of a Tokugawa Samurai*
- Smith, “Five Myths about Early Modern Japan” in *Asia in Western and World History: A Guide for Teaching*

Week 4

Tuesday, February 4

Introducing Some Theoretical Concepts

- Said, *Orientalism* (excerpts)
- Hugh Trevor-Roper, “The Invention of Tradition: The Highland Tradition of Scotland” in Hobsbawm and Ranger, eds., *The Invention of Tradition*
- [FILM] Re-watch Zwick, *The Last Samurai*

Thursday, February 6

Case Study #1 – The 47 Ronin (NOT the Keanu Reeves one)

- Hiroaki Sato, trans., “Arguments” from *Legends of the Samurai*
- [FILM] Historytube.com, *Ancient Black Ops: The Forty-Seven Rōnin*
- Anon, “The 47 Rōnin: The Most Popular Play in Japan Reveals the Bloodthirsty Character of Our Enemy.” *Life* (November 1943).
- Benesch, “Before *Bushidō*” from *Inventing the Way of the Samurai*

Week 5

Tuesday, February 11

Case Study 2: The *Hagakure* and its Alleged Influence

- Alexander Bennett, “Introduction” in Yamamoto Tsunetomo, trans. Alexander Bennett, *Hagakure: The Secret Wisdom of the Samurai* (pub. 2014)
- Yamamoto Tsunetomo, *Hagakure* (excerpts)

- Online review of Bennett's translation
<http://www.theshogunshouse.com/2014/06/the-evil-book-redeemed-alexander.html>
- Mishima Yukio, *The Way of the Samurai: Yukio Mishima on Hagakure in Modern Life* [1967]
- G. Cameron Hurst, III, "Death, Honor, and Loyalty: The Bushidō Ideal" in *Philosophy East and West*

Thursday, February 13

Case Study 3: Nitobe Inazo's 1899 *Bushidō*

- Nitobe, *Bushidō: The Soul of Japan* (1899)
- Cyril H. Powles, "Bushidō: Its Admirers and Critics" in John Howes, ed., *Nitobe Inazo: Bridge Across the Pacific* (San Francisco, CA: Westview Press, 1995)
- B.H. Chamberlain, "The Invention of a New Religion" (1912)
- Review of *Bushido* in *The Athenaeum* (1905)
- Benesch, "Introduction" in *Inventing the Way of the Samurai*

Week 6

Tuesday, February 18

Is there a connection between Samurai and the WWII IJA?

- Jaundrill, "The Drives to Build a Federal Army, 1866-1872" (excerpt) and "Instituting Universal Military Service, 1873-1876" in *Samurai to Soldier: Remaking Military Service in 19th-Century Japan*
- Benesch, "The Early Bushidō Boom, 1894-1905" and "The Late Bushidō Boom, 1905-1914" in *Inventing the Way of the Samurai*

Thursday, February 20

Is there a Connection between the Tokkō/"Kamikaze" and Seppuku?

- Morris, "If Only We Might Fall . . . ," in *The Nobility of Failure: Tragic Heroes in the History of Japan*
- Ohnuki-Tierney, "The Making of the Tokkōtai Pilots" in *Kamikaze, Cherry Blossoms, Nationalisms: The Militarization of Aesthetics in Japanese History*

Additional assignment: Via Canvas, submit a 2-paragraph "pitch" outlining your planned topic for paper #1, due same time as regular posting.

EXTRA CREDIT ASSIGNMENT

The annual Arizona Matsuri is taking place on February 22nd-23rd at 300 E. Indian School Road, Phoenix, AZ 85012. The theme this year is “SAMURAI.” Attend either day of the festival and write a two-page report (submitted by 11:59 p.m. Monday March 2nd) providing a discussion and critical analysis of how the festival presents the idea of “samurai” to the US public.

Week 7 – NINJA WEEK!

Tuesday, February 25

Inventing the Ninja: Or, Let’s Read Some Really Bad Historical ‘Scholarship’

- Excerpts from Joel Levy, *Ninja: The Shadow Warriors*
- Excerpts from Stephen Turnbull, *Ninja: AD 1460-1650*
- W.M. Trengrouse, “The Ninja” (declassified CIA report on ninja)

Thursday, February 27

Seriously, What’s the Deal with Ninja?

- Turnbull, “Ninja: An Invented Tradition” in *Journal of Global Initiatives: Policy, Pedagogy, Perspective*
- [FILM] Lewis Gilbert, dir, *You Only Live Twice* (1967)
- Eric Van Lustbaden, *The Ninja* (excerpts)
- Mary Pope Osborne & Natalie Pope Boyce, *Magic Tree House Fact Tracker: Ninjas and Samurai, A Nonfiction Companion to Magic Tree House #5: Night of the Ninjas*

DEADLINE: PAPER #1 DRAFT DUE 11:59 P.M. THURSDAY FEBRUARY 27

Week 8

Tuesday, March 3

Sex and the Samurai

- Excerpts from Ihara Saikaku, trans. Schalow, *The Great Mirror of Male Love*
- Excerpts from Yamakawa Kikue, ed., *Women of the Mito Domain*
- Hiraga Gennai, “Rootless Weeds” from Shirane, ed., *Early Modern Japanese Literature*

Thursday, March 5

- **PAPER WRITING WORKSHOP – BRING DRAFTS & IDEAS TO CLASS**

Week 9 - SPRING BREAK

NO CLASS MEETINGS

Unit 2 – Geisha, Real and Imagined 

Week 10

Tuesday, March 17 –

- Prof. Tuck available for consultations via Zoom; instructions TBD 

Thursday, March 19 – So what was a “Geisha,” anyway?

- Seigle, *Yoshiwara: Glittering World of the Japanese Courtesan*

Week 11

Tuesday, March 24th – Proto-Geisha: The Courtesans of the Yoshiwara

- Segawa, “Rise of the Geisha” from *Yoshiwara*
- Anon, “The Playboy Dialect” from Shirane, *Early Modern Japanese Literature*
- Chikamatsu, *The Love Suicides at Amijima*

Thursday, March 26th - The “Geisha” First Encounters the West

- Intro from De Becker, *The Nightless City: Or, the History of the Yoshiwara Yūkwaku* (1899)
- Stanley, “Enlightenment Geisha: The Sex Trade, Education, and Feminine Ideals in Meiji Japan” *Journal of Asian Studies*
- Kawaguchi, “Introduction” and “Ch. 1: Were They or Weren’t They?” from *Butterfly’s Sisters*

DEADLINE: FINAL VERSION OF PAPER #1 DUE 11:59 P.M. THURSDAY MARCH 26th

Week 12

Tuesday, March 31st – Prewar “Geisha”

- [FILM] Mizoguchi Kenji, *Sisters of the Gion* (1936)
- Keiko McDonald “Sisters of the Gion” in *Reading a Japanese Film*

Thursday, April 2nd – The Postwar “Geisha”

- [FILM] Naruse Mikio, *Late Chrysanthemums* (1954)

- Russell, *The Cinema of Naruse Mikio: Women and Japanese Modernity* (excerpts)

Week 13

Tuesday, April 7th – Sexualizing the Occupation

- Dower, excerpts from *Embracing Defeat* (on “panpan”)
- Excerpts from Kawaguchi, *Butterfly’s Sisters: The Geisha in Western Culture*
- [FILM] Imamura Shōhei, *Pigs and Battleships* (1961)

Thursday, April 9th: The Hostess – “Geisha” of the Roaring 60s?

- [FILM] Naruse Mikio, *When a Woman Ascends the Stairs* (1960)
- Russel, Naruse Mikio and Japanese Women

Week 14

Tuesday, April 14th – The “Geisha” Goes to Hollywood

- [FILM] *Sayonara* (1957)

Thursday, April 16th – The “Geisha,” Re-Imagined for the 2000s Part 1

- Arthur Golden, *Memoirs of a Geisha* (novel version, 1997)
- Newspaper report of “guerilla” response to Asian Art Museum “Geisha: Behind the Painted Smile” exhibit: <https://www.sfgate.com/living/article/Memoirs-of-a-geisha-guerrilla-2667123.php>

DEADLINE: PAPER #2 DRAFT DUE 11:59 P  THURSDAY APRIL 9th

Week 15

3. Tuesday, April 21st - The “Geisha,” Re-Imagined for the 2000s Part 2

- [FILM] Rob Marshall, dir., *Memoirs of a Geisha* (2005)
- Excerpts from Sheridan Prasso, *The Asian mystique : dragon ladies, geisha girls, & our fantasies of the exotic Orient*

4. Thursday, April 23rd - The Backlash to *Memoirs of a Geisha*

- Mineko Iwasaki, *Geisha: A Life* (2002)
- *New York Times*, June 19th, 2001: “A Geisha, A Successful Novel, and a Lawsuit” <https://www.nytimes.com/2001/06/19/books/arts-abroad-a-geisha-a-successful-novel-and-a-lawsuit.html>
- Excerpts from Liza Dalby, *Geisha* (1983)

Week 16

Tuesday, April 28

FINAL PAPER WRITING WORKSHOP

Thursday, April 30

RESERVE DAY

DEADLINE: FINAL PAPER #2 DUE 11:59 P.M. THURSDAY APRIL 30th

SLC421 Samurai and Geisha Required Readings

- Teruko Craig, trans. *Musui's Story* (ISBN 9780816512560)
- Arthur Golden, *Memoirs of a Geisha* (ISBN 9780307275165)
- Iwasaki Mineko, *Geisha: A Life* (ISBN 9780743444293)

SLC421 Samurai and Geisha Course Catalog Description

“Readings selected by theme or genre or period from various works of Japanese literature in English translation. May be repeated when topics vary. Graduate students by permission.”